

"HANDS UP" TO BE SEEN THIS WEEK



BERENICE BUCK, in
"A FULL HOUSE"

GRANVILLE BARKER'S season of Greek plays at the Municipal Stadium has turned out so well that this closing incident of the theatre year may be looked upon as an uncommonly close correspondence between promise and accomplishment. There are of course weaknesses in some of the dramatic details of "The Trojan Women." There are to-day few actresses of the school which trained them to act *Hecuba*. Possibly Hedwig Reicher with her strong tragic gift might have delivered the verses with some more effective publication of their dramatic significance. But one returns in memory more to the tragedy queens of an earlier generation. Fanny Janauschek, Mrs. Bowers, Magda Ischick—these are the heroic women who might have declaimed effectively the lamentations of the dejected queen.

One misses in the actual representation of Greek tragedy to-day most of the qualities which are expected in all drama. Of course there is a tremendously dramatic situation in the meeting of Helen of Troy and Menelaus after ten years of war have thundered over Troy and brought it to destruction. But of the kind of dramatic intensity which a playwright would have tried to put into it to-day there is scarcely a trace. Constant narration has its influence in marking the difference between the dramatic ideals of the Greeks and those of the Christian era.

But there is always the religious element which adds its interest to the dramas for those who sit in front of the masked players and the intoning chorus. These stories could not fail to be profoundly moving to their first audiences. Here were the lives of their gods played before their eyes. Their heroes were the worshipped of their religion. They were watching the human and the divine working out the destinies which were a part of their faith. So the Greek dramatists with this wonderful advantage could well afford to be indifferent to the motives which the playwrights of the day must bear ever in mind. Our contemporaneous playwrights are not allowed to let their audiences see their gods at play. The utmost they can achieve is to represent their fellow men for their consideration, which is not so impressive as the sight of their gods acting just as men and women did.

As to the manner in which Mr. Barker and Mr. Wilkinson presented these plays, it is undoubtedly possible to say that they depart more or less widely from the manner of the original. But the manner of the original cannot possibly be adapted to the present age. Imagine the difference which the mask must have made. Here the actor became altogether impersonal and was no more than the chorus with its voice, which is always the voice of the author. The characters so long as they were mounted on their high shoes and declaiming through their masks were no more personal than the chorus. Nowadays they do not wear masks, but they wear their cologne in "Phigeneia in Tauris," although Miss McCarthy alone had them on in "The Trojan Women" there to emphasize the tragic sense.

It seems that there can be nothing

more than an adaptation of the Greek ideas to our present means and to our present conception of what the theatre is. If Mr. Wilkinson by his study of old statues and Tanagra figures and designs on Greek pottery has evolved the picturesque dress in which his characters appear, he has done something to make the plays more interesting than they ever were before. And it cannot be said that he has made these features of the plays so preponderant that they detract from the enjoyment of the tragedies. Nothing about them was so disturbing as the black pillars of that squatty palace in the last act of "A Midsummer Night's Dream."

Three theatres which have just abandoned art and are about to go into trade have been freely enough discussed on their theatrical side, although little has been written about the musical phases of their history. Yet at Wallack's Theatre some of the most notable comic opera successes that the American theatre ever knew were sung for the first time.

After John McCaull had his rows with Rudolph Aronson and lost possession of the Casino Theatre he took his company to Wallack's Theatre. There he gave "The Black Hussar," which as "Der Feldprediger" had been one of the greatest successes that Carl Milloerker had ever known. All the productions were then under the direction of Mathilde Cottrelly, who is now acting the German matron in "The Bubble." In the company that sang "The Black Hussar" were De Wolf Hopper and Dicky Bell, Marie Jansen, Lily Post and Hubert Wilke. The operetta had a long and prosperous run at Wallack's. "Clover," which had been "Die Jand nach dem Glück" when it was originally sung in Vienna, was another effort by the McCaull Company, which met with success. Marion Manola and Eugene Oudin had the leading roles.

Wallack's was indeed better adapted to operetta than most of the city theatres and certainly better than the spoken drama. Some of the other productions there were "The Red Hussar," which introduced Marie Tempest to American audiences, and a long series of French operettas and vaudevilles, in which Judie, Theo and the last of the French divettes to charm America appeared.

There was nothing so notable about Daly's Theatre, which now stands closed, across from Wallack's, as the fact that it was the house to intro-

duce to this country the British musical farce, which had such a vogue here and is now slowly giving way to the review. "A Gaiety Girl," which Augustin Daly had seen in London, was the first to delight New Yorkers. No other memories of these musical farces are so delightful as those which cluster about Daly's. He not only selected the best of these pieces, but he produced them in a polite and dainty spirit which none of his rivals could ever approach. So whether it was "The Geisha" or "The Circus Girl" or "The Runaway Girl" or "San Toy" it was at Daly's Theatre that these pieces were seen in their best estate. Other managers of course began to import these plays soon as Augustin Daly showed how well they were suited to the taste of our public. But none of them found in them the same success that he did so long as he was in charge of Daly's Theatre.

In spite of the fact that "Hansel and Gretel" was first produced at Daly's Theatre it is the series of London musical plays which gives that theatre its importance as a house in any way dedicated to the musical pieces. Already a building is rising on the site of the former Bijou Theatre. No playhouse was probably ever less regretted than the departure of this narrow and uncomfortable little theatre, which was altogether irreconcilable with the ideas of what a playhouse should be in this day of comfort and safety. It was here, however, that the most famous production of Offenbach's "Orpheus aux Enfers" was ever given. In this representation were collected all the stage beauties of the day. They would, moreover, have held their own in any day of the theatre, Isabelle Urquhart, Laura

Joyce, Pauline Hall, Ida Muller, headed by the versatile Marie Vanoni, were the principal figures in this revival, which was practically all that was ever seen here of Offenbach's work, which is so well known even to the present generation through its music.

The audiences and the artists are ever getting closer, not only in sympathy but in the flesh. At one of the roof garden reviews, if the dancing and singing are to be described in that way, the guests are requested to join the players in closing the performance with a general dance. This is the nearest that audiences have so far got to knowing the players, although there may be still further advances in this direction. It was first the flowery pathway that brought the actors into the auditorium, and the Winter Garden, runway did valiant work in furthering this friendly feeling between spectators and actors. It was also helped by the plan of presenting the so-called cabarets, which are no more than one act musical plays, in the restaurants which did not possess a stage. But it was not until the spectators were invited to join in the final dance at the end of the cabaret show the other night that the audience had been invited to take a part in the performance.

Probably the decision that restaurants will have to take out a theatrical license if they want to give these short musical plays will result in diminishing the number. The regular roof garden can afford this luxury. But it is not certain that the restaurants can make the cabarets any more expensive than they already are. The prices on the menus have been pushed just as high as they will go.

Visitors to these places who have noted the differences in the prices of food realize just how much extra they are called on to pay for this additional amusement. To pay for a theatrical license means still more expense to the patron.

The proposal to charge an extra price for tickets on first nights—that is to say a greater price even than the speculators at present get—seems only an opportunist's plan to get as much as possible while there is a demand. First night enthusiasm may be relied on to sell out a house when there is some special interest attaching to the performance. The scheme proved profitable at the Winter Garden, but the Winter Garden is an institution in the amusement life of the city. There are never more than four first performances during a year and there is always a demand to hear them. There might be the same demand for a Ziegfeld review, for that is given but once a year, and this series of "Follies" has been going on now for years. So it is readily believable that for either of these productions the scheme might be a success.

But for ordinary first nights there would probably be little demand. Indeed, it seems difficult to persuade the public to buy tickets for these under any circumstances. First night performances rarely attract large audiences. Numerically they are little more distinguished than they are in other ways. So it would be highly ironical to offer them to the public for any more than their usual price. It might not be a bad idea to offer them at a reduction, the prevailing rate of prices to be restored after it has been established that the play is worth the money.

The performances of "Trial by Jury" which were seen in connection with "The Sorcerer" at the Forty-

all interested in the art of the theatre. The young persons who began so modestly in the Handbox Theatre have found an increasingly interested public. They found themselves frequently playing to a crowded theatre, which is more than any of the previous occupants of this little house could boast of. Of course, their prices were low. But had there been nothing in what they had to offer to interest the public there would have been no audience, whatever the prices.

Of course, it was not possible to praise all they gave the public. But the originality and intelligence of their plays, the skill with which they performed them and above all the novelty they managed to impart to their programmes soon attracted a public large enough to support them through one season and prove, moreover, that there is still a demand for intelligence and wit in the theatre, whatever the opinion to the contrary may be.

NOVELTIES OF THE WEEK.

Low Fields Is With Us Again—Gilbert and Sullivan Revival.
The Messrs. Shubert will present Low Fields in a new summer revue called "Hands Up" at the Forty-fourth Street Theatre on Thursday night. Maurice and Florence Walton are also to be featured in the cast. Regarding the merits of the coming performance this announcement is made:
"The piece is described as a spectacular comedy revue in two acts and twelve scenes, several of which promise unusual novelty in their elaborate investment. In one of the scenes a part of the Panama-Pacific Exposition grounds will be reproduced in detail. Another feature will be a scene showing the bathing beach at Long Beach at the height of the season.
The story concerns the loss and recovery of a valuable necklace and the performance of 'Trial by Jury' will travesty the melodramatic plays

THE WEEK'S CHANGES.

Plays and Players to Be Seen on Other Stages.

"The Chocolate Soldier," a musical version of Bernard Shaw's scintillating play "Arms and the Man," which was produced first in this country at the Lyric Theatre in 1910, and was later moved to the Casino, will be offered by the Van den Berg-Conger Opera Company at the Standard Theatre for the week beginning tomorrow night. The book is by Rudolph Bernauer and Leopold Jackson. The English version is by Stanislaus Stange. The music is by Oscar Strauss. The original American cast included Miss Ida Brooks Hunt, Miss Edith Bradford, Miss Elvira Arcuro, George Talman, William Pruetz, Thomas Richards and Francis J. Boyle. The principals that will be heard at the Standard will be Dorothy Maynard, Carrie Reynolds, Greta Risley, Charles Bowers, Arthur Cunningham, John R. Phillips and Louis Cassavant. The usual Tuesday, Thursday and Saturday matinees will be given.

At Hammerstein's Lexington Theatre commencing to-morrow the Lexington Players will present "Bought and Paid For," by George Broadhurst. Minna Gombel and Carl Brickert will play the leading roles. A complete production at popular prices will be given.

THE PLAYS THAT LAST.

Among the plays still to be seen in New York are "Twin Beds" at the Harris Theatre, "On Trial" at the Candler Theatre, "The Natural Law" at the Republic Theatre, "Three of Hearts" at the Thirty-ninth Street Theatre, "Sinners" at the Playhouse, "The Bubble" at the Booth Theatre, "Pays to Advertise" at the Cohan Theatre, "She's In Again" at the Gaiety Theatre, "Under Cover" at the Cort Theatre and "A Full House" at the Longacre Theatre.
The musical plays are "Hands Up" at the Forty-fourth Street Theatre, "De Wolf Hopper in Gilbert and Sullivan operettas at the Forty-eighth Street Theatre, "A Modern Eve" at the Casino, "Nobody Home" at the Maxine Elliott Theatre, "Chin-Chin" at the Globe Theatre and "The Passing Show of 1915" at the Winter Garden.

PLAYS ON THE SCREEN.

Novelties of the Week in the Motion Picture Theatres.

The leading moving pictures to be seen this week are:
"The Birth of a Nation" at the Liberty Theatre, where D. W. Griffith's film spectacle continues to be the reigning sensation of the season. George Beban in "The Alien," a "half reel, half reel" production of extraordinary interest, is at the Astor Theatre, following the long run of "The Eternal City."

The new picture at the Vitaphone

Theatre this week is "Meet Me at Seven," a comedy reel with a large company of stars. The fifth chapter of the serial photo play "The God-dees," with Anita Stewart and Earl Williams, will also be shown. Other pictures are "The Little Dolls' Dream," "What's Ours," and "Mr. Jare and Love's Young Dream." The Broadway Theatre offers this week John Mason in "Jim the Penman." It is Mr. Mason's debut on the screen. He will play the part of *Jim Wilson*. He will be supported by Marjorie Leslie and Frank Perry. The Broadway Animated News and the Paramount South American Travel Series will also be seen.

The Strand Theatre is presenting an unusually attractive bill this week. The main feature is a moving picture version of Frances Hodgson Burnett's play "The Dawn of a Tomorrow" with Mary Pickford in the leading role. The educational subjects consist of travel pictures from Switzerland and Italy. The orchestral and vocal part of the programme is always a distinctive feature.

The motion picture policy which has been in force at the New York Hippodrome for the last three months will be continued at that playhouse during the current week. The big feature will be a photo play based on Wilkie Collins's famous novel of adventure, "The Moonstone," with Eugene O'Brien and Miss Elaine Hammerstein in the principal roles. The story concerns the tragic consequences which follow the theft of a diamond from the eye of an idol in an Indian temple.

VAUDEVILLE AND BURLESQUE.

A Gilbert and Sullivan Revue at The Palace Theatre.

As a summer novelty beginning this week at the Palace Theatre a Gilbert and Sullivan revue will be staged for the first time. The production will include scenes from "Pinafore," "The Mikado," "The Pirates of Penzance" and "The Gondoliers." The cast will include Vernon Dalhart, Edwin Skelton, Kathryn Irving, Vera Roberts and others. Eva Tanguay will be another feature. Others are Joe Jackson, William Morris in "Mrs. Temple's Telegram," Swan, Wood and company, Kerr and West and Prince Lai Mon Kim.

Miss La Bergere and her posing dogs have been continued at the Columbia Theatre for another week and will be the feature of the Low Kelly Bohman show now entering upon its fifth week. Miss La Bergere is one of the finest ever seen in New York. In many respects it surpasses the La Milo act recently seen on vaudeville circuits. Her poses with body painted to so realistic marble that the audience can hardly tell what the characters are real or not, is one of the most artistic features of the burlesque stage. Other interesting acts will be introduced this week as well.

MISS ELSIE DE WOLFE TURNS STAGE DESIGNER

Elsie de Wolfe, who is well known as a decorator for the houses of millionaires, has just tried her hand as a stage decorator with such success as the two charming scenes in "Nobody Home" reveals. Miss De Wolfe has the same decided theories as to the proprieties of stage decoration as she has for her work in another field.

"Why should we go on keeping to the cool serenity and safe monotony of grayed and subdued colors," she said to The Sun reporter, "just because mellowness happens to have been the accepted conventional harmonies for generations and generations in the past? Color and warmth are everywhere in nature. Nothing could be more brilliant in color than a gorgeous sunset or more vivid in hue than many of the loveliest flowers. Color is everywhere in life, and yet until recently we have excluded the brightest colors in the decorative schemes of our stage settings, to say nothing of our homes. Nothing could be more brilliant in color than a gorgeous sunset or more vivid in hue than many of the loveliest flowers. Color is everywhere in life, and yet until recently we have excluded the brightest colors in the decorative schemes of our stage settings, to say nothing of our homes. Nothing could be more brilliant in color than a gorgeous sunset or more vivid in hue than many of the loveliest flowers. 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